

PAINTINGS AND DRAWINGS

BY

FRANCISCO GOYA

IN

THE COLLECTION OF
THE HISPANIC SOCIETY OF AMERICA

BY

WILLIAM E. B. STARKWEATHER

WITH EIGHTY-SIX ILLUSTRATIONS



THE HISPANIC SOCIETY OF AMERICA
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To Mr. Charles Henry Hunt

William E. B. Starkweather

May 20, 1916



PORTRAIT BUST OF FRANCISCO GOYA
By Mariano Benlliure y Gil

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FRANCISCO GOYA Y LUCIENTES

FRANCISCO GOYA Y LUCIENTES

THERE is no artist of the past of whom biographers and critics hold more varied and conflicting opinions than of Francisco Goya. Of Velázquez, the man, and of his rank as a painter, there is but one estimate. The comparative simplicity of the Sevillian master's nature, the marvellous approach to perfection which his work makes in its own field and the very definite way in which the field of his work was limited through character render impossible any great differences of opinion as to his place in art history. But the strangeness of Goya's nature and of that mirror of a man's nature, his work, its many-sidedness, its stridently contrasting elements, its extraordinary mixtures of good and bad, its oddly enigmatic quality, have given rise to singularly differing judgments of him and his productions. Each of his biographers has presented a portrait of Goya, given a valuation to his art, that has varied widely with the nationality, the training and the sympathies of the author. While some have

depicted him as a man revealed in both life and work as lacking all religious feeling, all human kindness, all patriotism, others have shown a Goya believing profoundly in the elements of religion if not interested in dogma, a man deeply moved by the distresses of humanity and despairing at the disasters which overwhelmed his country. Pictures censured by some as grossly vulgar have been praised by others as remarkable expressions of *macabre* genius; the crudities of tone, the careless haste, the frequent and grave faults of drawing to be found in many of his works and which dismay one critic, are pointed out by the next as necessary incidents to, and indeed proofs of, a genius so rich, varied and abundant.

Certainly to arrive at any just estimate of Goya and his art, it is necessary that he be studied in relation to his time. He was peculiarly a man of his epoch. Velázquez was a Spaniard and an aristocrat, he might have been a Spaniard and an aristocrat of almost any century. But it is impossible to separate Goya from his background. In any other country or at any other time, he would have been an incredible figure. He was not only of his own time, of his own country, but his character combined in itself all the elements of the bizarre, turbulent Spain of his day. His art reflected the savagery, the sensuality, the

romanticism, the disorder, the fundamental melancholy of the period in which he lived, its strange atmosphere of passion and conflict. Despite its numberless eccentricities and manifest imperfections, his work lived, and, living, proves his genius. Through it he gave the world not only visions of new beauty, but a marvellous record of the soul of the Spain he knew.

Francisco José Goya y Lucientes was born at Fuendetodos, a village of Aragón, on March 30, 1746. His childhood was spent at his native town with his parents who were poor laborers. In 1760, or possibly at a somewhat earlier date, he began his art career at Zaragoza as a pupil of José Luzán Martínez, in the academy which that artist had founded. Luzán, who had studied painting at Naples under Mastroleo, was an artist of ability and profited by a considerable local reputation. Although Goya spent five or six years at Zaragoza under Luzán, his work was but little influenced by the correctly academic style of his master. Bold, headstrong and capricious, Goya's life at Zaragoza reflected his passionate temperament. Tradition depicts him as living and working in a condition of continuous revolt and as having been obliged to leave the city as the result of some mad escapade.

In his nineteenth year, Goya moved to Madrid. His stay, however, at the Spanish capital was brief. Although without a government pension, he decided to visit Rome, where he arrived weak from privation and almost without funds. Of his life there, practically nothing is known save that he made the acquaintance of Louis David. The Count de la Viñaza states that the only remembrance the artist retained in his old age of his stay at Rome was his friendship with the French classicist. This friendship, however, does not appear to have been continued after the Italian sojourn of the two painters. In 1772 he was awarded the second prize in a competition under the auspices of the Royal Academy of Fine Arts of Parma. The *Moniteur de France* of January, 1772, states: "On June 27th last, the Royal Academy of Fine Arts of Parma held its public session for the distribution of prizes. The painting subject was: '*Hannibal the Conqueror, from the Heights of the Alps Regards for the First Time the Plains of Italy.*' . . . The first prize for painting was awarded to the picture with the device: '*Montes fregit aceto,*' by M. Paul Borroni, etc. The second prize for painting was taken by M. François Goya, Roman, pupil of M. Vajeu, painter to the King of Spain. The Academy noted with pleasure in the

second picture the excellent management of the brush, the depth of expression in the face of Hannibal, as well as an air of grandeur in the attitude of the general. If M. Goya had departed less in his composition from the subject of the competition, and if his coloring had been more truthful, he would have rendered doubtful the vote as to the first prize."

Upon Goya's return to Madrid about 1775, he married Josefa Bayeu, sister of his friend and fellow painter, Francisco Bayeu, who had become a Court painter. It is probably through Bayeu that Goya was presented to Raphael Mengs, who at this time was all-powerful in the art life of Spain. Mengs, an artist of German birth trained in Italy, was a classicist. Salomon Reinach characterizes him as "the best representative of academicism before David," and adds, "If this highly gifted artist produced no masterpiece, it was because he was led astray by the fatal seduction of eclecticism which knows only beauty at second hand." He was as much a theorist as a painter, the head of an artistic renaissance which attempted to combine the expression and drawing of Raphael with the chiaroscuro of Correggio and the color of Titian. Under Charles III, Mengs had charge of the Department of Fine Arts. As absolute master, he directed the Academy, supervised all royal art manu-

factories and had control of such decorations as were undertaken in the royal palaces.

Mengs was quick to recognize Goya's talent, and commissioned the young artist to design cartoons for tapestries to be woven in the royal tapestry factories at Santa Barbara. The first design was delivered in 1776, and from that date until 1791 Goya worked intermittently for the royal manufactory, producing over forty paintings, from which two or three times that number of tapestries were made. Tapestries were being woven from these cartoons at the Santa Barbara factories as late as 1802. For the most part these hangings now adorn the Spanish royal palaces. The weavers' execution was frequently indifferent. Often they went so far as to make such departures from the design of the artist as suited their own convenience. It is probable that the indifference of the tapestry workers to faithful reproduction acted as a contributory cause to the unevenness of Goya's work on these paintings and to the fact that, as a whole, the later cartoons are less carefully executed and reveal less interest and enthusiasm on the part of the artist than do the earlier ones. As a series, however, they form a charming and stimulating panorama of all the brighter side of life in the Peninsula. "In these compositions," writes Paul Lefort, "the intel-

lect, the fancy, the wealth of imagination of Goya find ample expression. Real genre pictures, the artist is inspired in them above all by popular custom. Full to the last degree of local color, these amusing scenes, often enough improvised, sometimes carefully painted, at other times lightly indicated and a little pale in tone, are generally treated with a marvellous instinct for decorative effect. To be sure, the drawing of these delightful compositions is not always correct, but they are so full of movement, so gay, so picturesque, that one easily pardons the artist for the haste and freedom of their execution." Until shortly after the revolution of 1868, these cartoons were packed away in rolls in the storerooms of the tapestry offices. They were then saved from neglect and oblivion by being carefully restored and placed in the Prado, where they now hang.

The originality and abundant talent shown in these works brought Goya greatly into vogue. He began to receive recognition from members of the Spanish court, and May 7, 1780, the Academy of San Fernando opened its doors to him as a member. His next important commission was an order to assist in the decoration of the church of Nuestra Señora del Pilar at Zaragoza, under the direction of his brother-in-law, Bayeu. The sketches which Goya

prepared did not prove to the taste of the committee in charge of the work, which obliged him to make others and submit them to Bayeu for approval. This was an intense humiliation for Goya, and until his departure from Zaragoza upon the completion of the work in June, 1781, his relations with his brother-in-law were marked by great bitterness of feeling. Shortly after Goya's return to Madrid, however, his pride was gratified by receiving a commission for a decoration for the church of San Francisco el Grande, which had just been finished under Charles III. He chose as his subject *Saint Bernard of Sienna Preaching Before Alphonse of Aragón*, and worked on this composition during the next three years. When, in December, 1784, the King, surrounded by his entire court, solemnly inaugurated the temple, all the paintings were uncovered and for the first time exposed to public view. Goya's composition, unique in its force and originality, was by far the most notable work shown, and established his place securely as one of the leading painters of the epoch.

Superbly decorative as some of Goya's religious paintings are, it is not as a religious painter that he takes rank. His church decorations as a whole are unmarked by any religious feeling, unillumined by that fervor of faith neces-

sary to the proper rendering of spiritual subjects. Matheron, in writing of Goya's religious compositions, notes with admiration their grandeur of design, their grave and harmonious color, the audacity with which their groups are arranged and the wise relations these groups have to the whole, but states that all religious sentiment is lacking. "The artist took care in entering the sacred precincts to leave his heart and soul at the portal, to note that he did not believe; it is impossible to attain solely by force of will and genius to the production of those sublime reflections of holiness, those beautiful ideals of Christianity, those lovely figures which illuminate the pictures of old Italian masters, pictures so often imperfect from the point of view of art and science."

From this time Goya's success was assured. His career became intimately associated with the Spanish court. In 1785 he was selected as deputy director of the Academy of San Fernando to succeed Andrés de la Calleja. Writing to his friend Zapater of his success at this period, he states: "I had established for myself an enviable mode of life; I no longer danced attendance in an antechamber; if anybody wanted anything of mine, he had to come to me. I was much sought after, but except for someone in a high position, or to oblige a friend, I worked for none. The more

I strove to make myself difficult of access, the more I was pursued; each day this has increased and grown worse and worse; as a result, I am so overwhelmed that I do not know where to turn or how to fulfill so many accepted engagements." "The whole of Goya," writes Paul Lefort, "is in these lines. Independent, proud, with a touch of savagery in marked contrast to an ability which closely approaches the extreme of adroitness, he is also fully conscious of his worth and is not afraid to show unaffectedly his self-assurance. That which he writes to his friend Zapater of the obsessions of which he is the object, is the exact truth; he is persecuted, siege is laid to his door, his studio is taken by assault, and to obtain a picture or portrait from him there is no power of influence or success which is not brought to bear. He had really become the spoiled child of the public."

On the death of Cornelius van der Goten, Goya was appointed Painter of the Chamber with a salary of 15,000 reals a year. This sum was increased in 1799 to 50,000 reals and the artist was given the title of First Painter to the King. The years from 1780 to 1800 mark the period of Goya's greatest activity and production. He was in high favor at the court, where he had become a fashionable figure. He lived the life of a grand seigneur, as had Van

Dyck, Rubens and Velázquez. The Queen received him in her salon, as did the Duchess of Alba and the Duchess of Osuna and Benavente; he was a friend of the King and of the all-powerful Godoy. During this period Goya received many commissions from the royal family. He worked with rapidity and produced a large number of easel pictures and portraits. Although accepted as a friend by the aristocracy, his chief sympathy and interest remained throughout his life with the lower classes to which he himself belonged. His intimate knowledge of their lives is proved in the long series of drawings and paintings he devoted to them and to their activities.

The greatest figures of Spain passed before Goya's easel in a glittering procession of kings and nobles, actors, priests and courtesans. With his pictures of the lower classes and his tapestry designs illustrative of popular custom, they form a superbly vivid panorama of the period in which he lived. The immense virility of his portraits, their truth often brutal and pitiless, at other times mocking and ironic, renders them as striking and compelling today as when painted. They show how profound an understanding the painter possessed of the psychology of his sitters, although certain of these works also reveal that he was not always interested in the personality of those

he portrayed. In others, where the sitter appears to have been unsympathetic, he allowed the likeness to verge on caricature, or carried his gifts for ironic and satiric representation to the point where the charge of cruelty may reasonably be brought against him. As a whole, however, his portraits bear within themselves evidence of the justice of the judgments of the artist. They are wonderful human documents; taken together, they form an amazing record of the qualities of heart and soul possessed by the notabilities of the Spain of his day.

“The disposition of Goya, his great taste for naturalism, his eminent qualities as a painter and an observer, served him wonderfully in the painting of portraits,” writes Paul Lefort. “There, as a matter of fact, was his true field. . . . In his portraits there is something of Velázquez, of Prud’hon, of Reynolds, of Greuze, but amalgamated, absorbed and fused in an originality which finally, clearly frees itself and predominates. . . . Perhaps Goya in his long career painted more than two hundred portraits, but even among his most impetuous improvisations there is not one which does not redeem the careless freedom of its execution by some of the innate gifts of the master; however rapid, however hurried his sketch may be—and in this direction Goya frequently allowed

himself real *tours de force* — it always is alive, it always palpitates with life and spirit." The finish of his portraits varied greatly with the impression made upon him by the sitter. Often the likeness is brusquely washed in at a single sitting, while at other times the work has been carried through many sittings to a result that in its easy grace and charm recalls the English portrait school. Goya performed for the court of Charles IV the same service of record that Velázquez had given the court of Philip IV. The Count de la Viñaza considers that the royal portraits of Goya are marked by a certain nobility and dignity. "The celebrated canvas of the family of Charles IV, the equestrian portraits of María Louisa and her husband, those of Ferdinand VII, and those of the unhappy Godoy, give evidence to a grandeur of spirit and intellectual and moral qualities which the mean souls of those personages did not possess." Others, however, have felt these canvases to have been in nearly every case cruel works of satire. "A fat gossip, without any distinction, and with the high color and impudent regard of an old coquette," writes Lafond of the Queen, as shown in the equestrian portrait; and Gautier, while praising the heads of the King and his consort in the equestrian portraits as "marvellously painted, full of life, of subtlety and spirit,"

is said to have declared that the royal group resembled a grocer's family who had won the great lottery prize. "In his portraits he is a realist," writes Calvert, "versatile, vivid, often unflinching in his brutality, unsurpassed when he wills it in perfection of treatment. . . . Goya, by virtue of his portraits, has been rightly acclaimed the legitimate descendant of Velázquez, and, like the great court painter of a previous century, he is a magnificent exception. But the comparison between the two masters cannot be pushed too far. Velázquez was a realist to whom the world appeared as a beautiful vision, Goya was a realist to whom life was always a drama and not unfrequently a satiric melodrama played in the tempo of a farce. Velázquez depicted men and women at their noblest; Goya, when he was in the mood, detected the worst that was in them and he exposed it with a flourish."

Living in a period of great moral laxity and in a court notable for its license, Goya's life reflected the disorders of his time. He lived as he worked, in a spirit of audacious and even arrogant independence. Matheron states that his wife bore him twenty children, and continued to love him and to have influence over him despite his flagrant and innumerable infidelities. His liaison with the Duchess of Alba became notorious. She was finally exiled to her estate at

Sanlúcar, where Goya accompanied her. Although her exile was brief, the unfortunate Duchess did not long survive her return to Madrid. Certain of Goya's etchings appear to indicate that before her death the couple had become estranged, but it seems clear that their relations had been marked by a constancy and depth of devotion not characteristic of the painter's usual intrigues, which appear to have been mere passing caprices.

There is little justification for the charge brought by certain writers that Goya was a monster of selfishness, without heart or any kindly emotions. He provided his mother with a pension and educated and helped to place his brothers in the world. His love of his children is often indicated in his correspondence with Zapater. The many picturesque traditions which have survived of the painter's career form undoubtedly a truer record of his character than of his history; possibly, indeed, their only value is to give a general idea of the background against which his life was enacted. Goya is shown as obliged to leave Zaragoza and Rome as a result of "amorous adventures;" at Zaragoza we see a Goya embroiled in street riots during the rival religious processions, and at Madrid he is picked up in the road with a dagger in his back. As conservative a writer as Paul

Lefort states that Goya, being without funds for his journey to Italy, joined a *cuadrilla* of bull-fighters and thus made his way from town to town, until he reached an Andalusian port, where he embarked. At Rome, Goya is represented as studying ceiling frescoes from dizzy altitudes upon the cornices of the buildings, as climbing to a dangerous height on an old monument to cut his name above that of Van Loo. Finally we are shown a Goya on the point of killing Mengs, who had dared to criticise one of his pictures adversely, and as actually having been saved by his son, Xavier Goya, from assassinating Wellington because the Iron Duke did not consider his portrait by the Spanish master a good likeness. It is probable that the painter's nervousness and irritability were intensified by constantly increasing deafness. Some biographers assert that he had been annoyed by this infirmity from childhood and that it was greatly increased in after years by serious illness. The correspondence of Goya's son quotes another story bearing on the subject. During the journey into exile with the Duchess an accident occurred to their carriage. It was necessary to light a fire and straighten an iron bar. This Goya accomplished. He became overheated, a chill followed, and from this chill resulted the deafness which in later years became nearly com-

plete. During the latter part of his life a frequent use was made of the sign language in conversing with him.

In 1798 Goya received from the King a commission to decorate with frescoes the interior of the small chapel of San Antonio de la Florida, which had recently been finished. In three months he completed the work, painting the great dome of the building with a vast composition including more than a hundred figures, somewhat over life size. He took as his subject *St. Anthony of Padua Restoring to Life the Corpse of a Murdered Man, in Order That He May Reveal the Name of His Assassin*. Besides the figures of this great composition, he painted groups of cherubs and angels in certain of the architectural spaces of the ceiling and walls. The result, although a superb piece of decorative art, is characteristic in its lack of tenderness, faith or mysticism. The angels especially are of the world worldly, their loveliness being in no way spiritual, their freedom of attitude conveying no suggestion of divine origin. Many critics have considered these frescoes to be full of irreverent irony, daring satires directed at the aristocratic congregation which attended the little chapel. The Count de la Viñaza, who stated that Goya "painted pictures of religious subjects but no re-

ligious pictures," wrote that "the figure of the saint is that of an ordinary friar dressed in the manner of the epoch and surrounded by *majas* in draped mantillas, ruffians and a good number of young rogues from the Manzanares." He adds: "The miracles of the exemplary man of Padua are as familiarly treated as a spectacle of wandering rope dancers might be."

The talent of Goya, abundant, full of daring, rich in ingenuity and love of experiment, did not permit the artist to confine himself to one medium. As early as 1778 he completed a set of etchings after certain of the more important paintings of Velásquez, and these etchings were acquired by Charles III for the royal collections. They reflect faithfully the solidity, dignity and sobriety of tone of the Sevillian master. They were traced by a hand not unaccustomed to the needle, for Goya, before their appearance, had already produced several plates which, slight in themselves, strongly recalled the manner of Tiepolo. It was not, however, until 1796 or 1797 when a series of etchings known as *Caprichos* (*Caprices*) appeared, that his great mastery as an etcher was manifest. These *Caprichos* are unique in the history of art. They are absolutely personal, entirely and intensely Goya's; few artists have embodied their creative

impulse in so individual a form. They constitute, perhaps, his most supreme legacy to humanity. The series of etchings are for the most part satires, bitter, fantastic, often flagrantly vulgar. In these works Goya bitingly attacks royalty, the church and its dogmas, the Inquisition, the monastic orders and the professions. He exposes with grim irony the greed, corruption and foolish superstition of the period, or forsakes his attitude of bitter derision for flights of pure phantasy, inventing witches, demons and strangely repulsive monsters.

The whole set of etchings has a certain sense of nightmare. "You feel transported into some unheard-of, impossible, but still real world," wrote Gautier of the *Caprichos*. "The trunks of the trees look like phantoms, the men resemble hyenas, owls, cats, asses or hippopotamuses; their nails may be talons, their shoes covered with bows may conceal cloven feet; that young cavalier may be some old corpse, and his trunk hose, ornamented with ribbons, envelop, perhaps, a fleshless thigh-bone and two shrunken legs; never did more mysterious and sinister apparitions issue from behind the stove of Dr. Faustus." He adds: "It is when he abandons himself to his demonographic inspirations that he is especially admirable; no one can represent

as he can, floating in the warm atmosphere of a stormy night, dark masses of clouds loaded with vampires, goblins and demons, or make a cavalcade of witches stand out with such startling effect from the sinister background of the horizon."

Their subjects and the brutal frankness with which the subjects are often treated have made this set of etchings offensive to many. An extreme opinion is that of Philip Gilbert Hamerton, who wrote that Goya was "coarse-minded and essentially vulgar." As works of art, there is no question of their mastery. They are distinctly the works of a fluent painter. Their power and freedom are extraordinary. Especially interesting is their revelation of the profound influence which the art of Rembrandt made upon Goya. In these etchings Goya makes free use of aquatint. He was the first Spanish painter to introduce the process into his country.

The *Caprichos* were followed by a series of thirty-three plates known as *Tauromaquia* (*The Art of Bull-Fighting*), which depicted incidents of the bull ring. Only a few of the plates were issued during the life of the artist, and the set was not actually published in anything like complete form until the Calcografía Nacional issued the series in

1855. In this series of etchings aquatint is not as freely used as in the *Caprichos*, and it is characteristic of Goya's etching that, as he grew older, he relied more and more upon pure line alone for his effects.

Amid the political disturbances that marked the close of the reign of Charles IV, Goya carried on his work as a court painter and produced many of the best pictures of his career. Among his notable achievements at this period are the *Maja Vestida* (*Maja Clothed*) and the *Maja Descnuda* (*Maja Nude*). They rank today as the most celebrated of his easel pictures. In 1808, when sixty-two years old, he saw the French enter Madrid and was familiar with the period of horror and butchery that followed. Politically, Goya has been accused of being an opportunist. It is true that upon the entry of Joseph Bonaparte as King of Spain, Goya swore allegiance to the usurper, that he was made a knight of the Legion of Honor, that he added a portrait of Joseph I to his long catalogue of royal portraits, and that he accepted, with Napoli and Maëlla, a commission to select from the treasures of the Royal Gallery fifty of its greatest pictures for transference to the Louvre. But in acknowledging Joseph's sovereignty he but followed the example of many of the most powerful of his countrymen of the day.

There can be little question that his heart was full of bitterness toward the French invaders. This feeling found expression in two of his greatest canvases, *Episodio de la Invasión Francesa en 1808* (*Episode of the French Invasion in 1808*) and the *Escenas del 3 de Mayo, 1808* (*Scenes of May 3, 1808*). The first picture represents a group of Madrid citizens being executed by troops of Murat; the second, a bloody fight in the Puerta del Sol, between citizens and the cavalry of the French Imperial Guard. These pictures are two of the most powerful, the most gloomy and the most moving battle pieces ever produced. They stand as witness to Goya's distress at the pitiable condition of his country during the French invasion, and with the series of etchings known as *Los Desastres de la Guerra* (*The Disasters of War*), commenced about this time, offer, were it needed, a proof which refutes any theory that their author was lacking in patriotism. *Los Desastres de la Guerra* consists of a series of eighty-two plates, which were not, however, published as a collection until 1863. In these superb designs Goya gave artistic expression to the terrible events he had witnessed during the Peninsula War. All the horror, the savagery, the splendid heroism of the epoch are depicted in these tragic and powerful works. He

shows us hideous scenes of slaughter, bestial atrocities, the outrage of women, the butchery of children, the despoiling of the dead, a succession of sinister pictures of famine, disaster and death. These works clearly reveal Goya's revolt against power capable of plunging humanity in such abysses of terror. The plates form a bitter and impassioned arraignment of militarism.

Upon the restoration of the Spanish monarchy under Ferdinand VII, Goya for a time found it expedient to go into hiding. It was not long, however, before the King reinstated him in his old position of court painter. Tradition states that he pardoned Goya with the words: "You have deserved exile, you have merited the garrote, but you are a great artist and we will forget everything." Goya painted several portraits of Ferdinand VII, making four monarchs of Spain that he had immortalized with his brush. At about the period of Ferdinand's restoration, Goya left Madrid and retired to a little country house outside the city, near the Puente de Segovia. The rooms of that residence he decorated with a series of frescoes which have since been transferred to the Prado. They are for the most part powerful, gloomy and bizarre productions. For his dining room he painted a decoration showing Satan devour-

ing his children, which is perhaps the most characteristic expression of his genius for the horrible. Some critics consider that these frescoes show that Goya's reason had been affected by the period of terror and distress through which he had passed: it may at least be concluded from these works that a spirit of deep melancholy had settled upon the artist. He had certainly been greatly disheartened by the terrible vicissitudes through which his country had passed. The early years of the nineteenth century had been marked by the death of his wife and of many of his most intimate friends; his progeny, although numerous, had been for the most part short lived; old age was creeping upon him; his health and eyesight were affected; he had become completely deaf.

In these later years of his life, although he painted occasional portraits, he gave the greater part of his time to etching, and produced a series of eighteen plates known as *Los Proverbios* (*The Proverbs*), which are really late additions to the set of *Caprichos*. Their exact date is uncertain. Critics have placed their time of production from 1805 to 1820, some listing them as probably the painter's last works, although they betray no waning power. Goya gave these strange plates the title of *Sueños* (*Dreams*). No one has appeared to have arrived at an understanding of

their meaning. Grotesque monsters, phantoms, flying men, deformed and malformed creatures constitute for the most part the more striking features of these extraordinary productions. *Sueños* seems, indeed, the best title and description of them. In his later years he also etched three impressive plates entitled *Los Prisioneros* (*The Prisoners*) and several separate etchings such as the *Colossus*.

In 1824 he obtained leave of absence from the King in order to go to France, giving as his reason a desire to take the mineral waters at Plombières in the Vosges. At seventy-eight he started on his long journey and proceeded to Paris, where he made a brief sojourn, and then joined the colony of Spanish exiles at Bordeaux. He was constantly active, drawing, painting and lithographing, with the aid of a double-lensed glass. The King once prolonged Goya's leave of absence. To obtain a third leave, Goya considered it necessary to make application to his sovereign in person, and in 1826, at the age of eighty, made another brief visit to Madrid, when he sat to Vicente López for the well-known portrait now in the Prado. On his return to Bordeaux, although greatly troubled by failing eyesight, he continued his work. His last portrait was that of Don Juan de Muguiro. Goya was evidently proud of such an achievement at his

age. He signed it in full, "Don Juan de Muguero por su amigo Goya a los 81 años en Burdeos, Mayo de 1827." On April 15, 1828, he was stricken with apoplexy, and the next day death brought his turbulent career to an end. For some seventy years his body lay in the tomb of the Goicoechea family at Bordeaux, but was finally transferred to Madrid, where it now rests in the cemetery of San Isidro.

Goya's fame rests almost entirely upon his portraits, easel pictures and etchings. His ecclesiastical decorations, although marked by certain splendid qualities of design, add nothing to his reputation. Nor may his genius be fairly estimated by his charming tapestry cartoons. Made for reproduction, their theme and treatment were limited by the possibilities of tapestry weaving as it was understood at the Santa Barbara manufactory; and the series is not without evidence that the artist felt the restraint which the factory imposed. Although the genius of Goya is of a nature to render analytical investigation difficult, there is no doubt but that the main characteristic of his art is its intense naturalism or realism. A profound observer of life, who himself took passionate delight in living, he sought by every means within the range of his supple technique to perpetuate on canvas the intense realities, the vital truths of life as

he knew it. And in this he was essentially Spanish, for Spanish art has been, more than any other, an art of realism. From its inception, the Spanish school of painting has had but one ideal, to depict the truth. Its greatest epochs have been its periods of most intense realism, its weakest when, led by foreign influence, it has forsaken that realism for which the school has genius, and has attempted to replace it with qualities not so clearly a product of the national character.

It was during one of these weaker moments of Spanish art that Goya was born. He appeared comet-like, isolated, without a group or school about him, at a time when no one in Spain and, as Salomon Reinach says, scarcely anyone in Europe, knew how to paint. The death of Coello in 1693 marked the disappearance of that group of artists who had surrounded Velázquez and found their inspiration in the work of the great Sevillian master. With the extinction of the house of Habsburg and the entrance of the Bourbons under Philip V a few years later, the Peninsula was flooded with French and Italian painters. Native painters strove when possible to complete their education at Rome, and gave their talents to the imitation of French and Italian work in the over-elaborate, artificial style

characteristic of the epoch. The national art of Spain seemed well-nigh extinct. It was at the height of this chaos of foreign influence that the art of the Aragonese painter emerged and by its vitality, its freedom from academic restraint, its intense naturalism, gave Spanish art another great epoch of splendid achievement. The realism of Goya was not a realism imitative of only the exteriors of the people and objects that surrounded him. Although too much of a painter not to make frequent use of an accident of the moment, not to be interested in the picturesque appeal of a bit of detail, his observation penetrated far below such superficialities. Lafond has well expressed this idea: "The artists who have painted their times are known as realists or naturalists. Although they may be understood in the profound sense of the words, these appellations are generally given to painters who are more particularly struck by the exterior of things, by the momentarily picturesque. They are not, however, true realists. This appellation should be exclusively reserved for those masters who, moved by the power of life, are incapable of ignoring the invisible which on all sides manifests itself to them; this penetration of beings and things, unknown to their contemporaries, renders them the demigods of their epoch and of humanity. It is among these painters

only, and Goya is of the number, that is found the concern for simplification, the sense of the general, the disdain of the anecdote, the sensual passion for life, that combination of qualities which restrains the decorations of costume and local color, forcing them into the rôle of simple accessories, making them give way before things which are unchangeable. By this very means they escape being lost in the absurdities of capricious and changing fashions. As a result with these masters, styles of dress seem always natural even when they have long since been replaced by others which will change in their turn." This realism, which is the keynote of Goya's work, is characteristic of even the most fantastic of his etchings. His witches, his goblins, his malformed monsters, even his ghosts, exist and are solid, they have light and shade, they "go 'round," in the language of the studio.

Goya himself is the best authority as to the sources of his inspiration and training. "I have had three masters," he wrote, "Nature, Velázquez and Rembrandt." It is difficult to estimate to what extent he owed his training in elements of art to Luzán. Certainly his work shows no influence of the style of the director of the Zaragoza Academy. On the other hand, Luzán was an enthusiastic and thorough teacher; many of his pupils achieved considerable

distinction. It is not impossible that, as some critics suggest, he was to Goya what Otto Vœnius was to Rubens, Quentin Varin to Poussin, Pacheco to Velázquez. However, it is undoubtedly true that talent as rich and vigorous as Goya's would inevitably have found adequate means of expression, with or without instruction, in any place where models and material were accessible. The painter's stay at Rome appears to have had almost as little effect upon his style as had the two Italian trips of Velázquez on the work of that master. Only in his decorations does Goya show any trace of Italian influence. In this connection, the tradition that he supported himself when in Rome by the sale of small pictures depicting scenes of Spanish life is worthy of mention.

Throughout his work is much that may be recognized as deriving inspiration from Velázquez, of whom he may be justly considered a pupil. "He studied Velázquez's great understanding of the picture," writes Yriarte, "his independence, his proud manner, his daring poses, his admirable envelopment, the subtle and silvery tones of his flesh, his distinguished and delightful execution." Certain of Goya's pictures show ideas evidently directly copied from his great predecessor. An interesting example will be found through comparing the man-

ner in which Goya introduced his own portrait into the *Charles IV and His Family*, with the portrait which Velázquez painted of himself in *Las Meninas*. Although the many etchings which Goya produced of the masterpieces of Velázquez show a remarkable appreciation and understanding of the qualities that have rendered the Sevillian master pre-eminent, the strongly marked differences between the temperament of the two men rendered it impossible for the former to be in any way a servile imitator of the latter.

The work of the two painters is, in many fundamental ways, profoundly different. Goya's art is almost wholly instinctive; he worked with a sort of savage and lusty joy in production, urged by an irresistible impulse to express himself. The art of Velázquez was a product of a marvellous hand, guided by a singularly cool, logical and poised mind. The art of Goya is emotional to an extreme; he liked or disliked, loved or hated, wept or laughed or sneered in each of his productions. Complex and paradoxical as was his character, every line that he drew gave some clue to at least one aspect of his strange nature. The art of Velázquez, on the contrary, was almost without emotion. Goya would have rendered the dwarfs Velázquez painted either pitiable, ridiculous

or loathsome; the Sevillian master, absorbed in the marvel of the impressionism he discovered, was content to give a record, singularly beautiful in its perfection, of the impression made on his eye by the grotesque figure standing before him, not only illumined itself, but in itself slightly luminous and enveloped in illuminated atmosphere. "If this great observer, this prodigious craftsman, felt a heart beating strongly in his breast, if he knew sympathies and antipathies, love and hate, he has not confided them to us," writes Salomon Reinach. "He is a haughty and indifferent genius, whose soul never appears in his pictures. He is content to live and to make others live."

Goya was one of the most imaginative artists that has ever lived; in his imagination and emotionalism, he had more kinship to Greco than to Velázquez. His pictures have something of that quality of strange restlessness, of agitation, that marks the work of the master of Toledo, without, of course, any trace of their religious spirit. The poise, the perfect balance, the restraint, the perfection of taste and workmanship that marked the pictures of Velázquez are missing in Goya, whose works, generally produced at white heat in response to the inspiration of the moment, are frequently marred by care-

less drawing, passages of discordant tone and gross offenses against good taste. It was probably Goya's imaginative and emotional qualities that caused him to be greatly influenced by Rembrandt. His etchings, which especially reveal this influence, show how clearly he realized the value of chiaroscuro in obtaining dramatic effect, in intensifying the emotional qualities of a picture. The very great importance which Goya gave to the use of deep shadow and brilliant light is another quality which distinguished his work from that of Velázquez, who painted his figures for the most part in a full but fairly diffused light and without deep shadow, *The Forge of Vulcan* being a characteristic example of his method. Yriarte, who appreciates fully Goya's profoundly original genius, his entirely personal point of view, his way of understanding and feeling, his *mise en scène* without parallel, his originality of purpose and ardent curiosity, considers him as a painter beneath the plane of Velázquez and Rembrandt "who soared to artistic heights toward which he aspired but never attained."

Goya invented no new process of work. He could claim no such epoch-making achievement in the art of painting as that of Velázquez, who has been so often called the first and greatest of all impressionists, and who, by his discovery of impression-

ism, became the virtual founder of the modern school of painting. Goya employed the methods which had come to him through others; he adapted them to his own temperament and produced essentially personal results. His manner of painting varied very much with his subject or with the personality of a sitter. His work was extremely uneven in quality. Although in the *Maja Desnuda* he attained great delicacy and truth in the pearly gray shadows and flesh tones of the figure, he never equalled the marvellous subtlety of Velázquez.

He painted as a whole directly, with considerable *impasto*, rarely making use of glazes, and then principally in his smaller pictures or works made for very close examination. He worked frequently on a red-primed canvas. The studies of the heads of members of the royal family from which he painted the *Charles IV and His Family* are all on red canvas that shows clearly in the many small spots which the artist did not cover with his hurrying brush. His palette was simple. It consisted for the most part of black, white, vermilion, ochre and umber with a little blue and yellow. With this rather heavy and earthy group of pigments he obtained, however, effects of surprising luminosity. His tendency as he grew older was to eliminate color and to paint in a darker key,

trusting to strong light and shade for his effect. Some of his last portraits are painted in little more than red, black and white. As a whole, his later works were more thinly painted than his earlier ones. "It is impossible to push a contempt for process further than did Goya," wrote Yriarte, who, in treating of Goya's method, also stated: "It must be recognized that he did not attach any importance to the material upon which he painted." He lists as essentials for the painter's work only "the first piece of cardboard at hand, a coarse and badly stretched canvas fastened with the aid of four nails in the corners, very strong paper prepared with turpentine, badly ground colors and a palette knife."

The directness of Goya's painting and the solidity and simplicity of his palette have resulted, however, in the general excellent preservation of his work today. "He kept his colors in tubs and applied them to the canvas by means of sponges, brooms, rags and everything that happened to be within his reach," wrote Gautier. "He put on his tones with a trowel, as it were, exactly like so much mortar, and painted touches of sentiment with large daubs of his thumb. From the fact of his working in this offhand and expeditious manner, he would cover some thirty feet of wall in a couple of days.

This method certainly appears somewhat to exceed even the license accorded to the most impetuous and fiery genius; the most dashing painters are but children compared to him. He executed, with a spoon for a brush, a painting of the *Dos de Mayo*, where some French troops are shooting a number of Spaniards. It is a work of incredible vigor and fire." Painters, especially, will feel that Gautier's lively description is what is known today as impressionistic criticism. Certainly a spoon appears a tool of doubtful value in the making of a picture, however robust and impassioned the artist who wielded it. But the French critic undoubtedly gives an admirable general sense of the unconventionality, directness and vigor that characterized Goya's method.

Goya founded no school. His art was too personal, too much the direct expression of his own strange temperament. But his influence has been very great. Spain, on account of its isolated position, has always been less subject to foreign art movements than other European countries. It was, however, fast yielding before the academic movement which had swept France, Italy and Germany, when Goya appeared and with his virile productions upheld the best traditions of Spanish art. He delayed and weakened the invasion of the pseudo-classic and other

academic schools and kept the love of real painting alive in the Peninsula. Lafond calls attention to the fact that among painters of the past Goya is the one most understandable in our day. "More and better than a predecessor," he states, "the Aragonese painter is a contemporary, almost a man of tomorrow. His fashion of rendering, of interpreting nature is absolutely modern. He depicts it as he sees it, with the comprehension of an artist of our daring and independent epoch. He is more than one hundred years ahead of his century." It is these qualities in Goya's work which have insured his great influence on modern painting. Manet, Courbet, Regnault—all felt his spell, while the most cursory examination of current exhibitions will show how great and how worthy is the company of painters who have profited by a study of his example.

Only fifteen years after the death of Goya, Gautier wrote: "In Goya's tomb is buried ancient Spanish art — all the world, which has now forever disappeared, of *torreros*, *majos*, *manolos*, *alguacils*, monks, smugglers, robbers and sorceresses; in a word, all the local color of the Peninsula. He came just in time to collect and perpetuate these various classes. He thought that he was merely producing so many caprices, when he was in truth drawing the

portrait and writing the history of the Spain of former days, under the belief that he was serving the ideas and creeds of modern times." Since Gautier penned these lines more than half a century has widened the gap that lies between the world of Goya and our world today. But the world of Goya and Goya himself still live, immortalized through his genius in the precious legacy of work which he bequeathed to mankind.

A PORTRAIT OF DOÑA MARÍA DEL PILAR
TERESA CAYETANA DE SILVA ÁLVAREZ
DE TOLEDO, THIRTEENTH DUCHESS OF
ALBA



DOÑA MARÍA DEL PILAR TERESA CAYETANA DE SILVA ÁLVAREZ DE
TOLEDO, THIRTEENTH DUCHESS OF ALBA
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ENTES

In books dealing with the life and work of Goya, this portrait has frequently been referred to as *The Duchess of Alba in a Black Mantilla*.

The celebrated Duchess of Alba was the daughter of Don Francisco de Paula Alvarez de Toledo, Duke of Huéscar, and of Doña Mariana de Silva y Sarmiento. She was born at Madrid, June 10, 1762. The Duke of Huéscar was the son and heir of Don Fernando de Silva, twelfth Duke of Alba, but did not inherit the title, as he died before his father. When between twelve and thirteen years of age, Doña María Teresa was married to Don José Alvarez de Toledo Osorio Pérez de Guzmán el Buéno, eleventh Marquis of Villafranca. The bridegroom, who was born July 16, 1756, was still under nineteen at the time of the ceremony.

Through the death of her grandfather in 1776, Doña María Teresa, when fourteen years of age,

became in her own right Duchess of Alba, inheriting at the same time the vast estates and revenues of the family. She was one of the most brilliant figures of the Spanish court of her day. Her beauty, wealth and position gave her great influence and power. Goya's biographers have varied widely in their treatment of her and in their interpretation of her relations with the artist. Some, emphasizing the romantic note in their account of the friendship, have produced the effects of a historical novel; a few, giving credence to unauthenticated and unconventional stories, have written what is closely akin to a *chronique scandaleuse*. Others have ignored her story as far as possible; they treat of her in footnotes and attempt to minimize any importance she may have had in the life of the painter. The Duchess, like Goya, was peculiarly a person of her own epoch. In any period of the Spanish court other than the reign of Charles IV she would have been an almost incredible figure. She can only be accepted as a product of her time and environment; as such she needs no excuses. Despite her eccentricities, she remains an appealing and pathetic historical figure. An admirable idea of the atmosphere in which Doña María Teresa grew up is given in a passage from *Travels Through Spain and Portugal in 1774*, by Major Dal-

rymple, aptly quoted by Stokes: "All these great families have pages, who are gentlemen, for whom they provide sometimes in the army, etc. The custom of keeping buffoons prevails still in this part of the world. I often saw the Duke of Alba's covered with ribbons of various orders, a satire on such baubles! He attends his master in the morning, and the instant he awakes is obliged to relate some facetious story to put his Grace in good humour. The Duke requires so much wit from him that he is eternally upon the scamper in search of it. It is hardly possible to divine how these people can spend such amazing fortunes as some of them possess. But residing at the Court, never visiting their estates, and, in general, thinking it beneath them to examine or even inquire into their affairs, their stewards enrich themselves to their ruin. . . . When once a servant is admitted into a family, it is certain maintenance for him during life, if he commit not some glaring crime, and even his descendants are taken care of. Women are another considerable expense."

The Duchess of Alba and the Duchess of Osuna were great rivals of each other and of the queen, María Louisa. Lady Holland, in *The Spanish Journal*, in which she recorded her experiences in Spain in 1802-5, writes: "The Duchess was always an object

of jealousy and envy to the great Lady; her beauty, popularity, grace, wealth, and rank were corroding to her heart." And again: "She [the Duchess] was very beautiful, popular, and by attracting the best society was an object of jealousy to one who is all-powerful." Lady Holland had no high opinion of the morals of the Duchess: "The *matadores* are the *toreros* admired by the ladies," she gossips; "the Duchesses of Osuna and Alba formerly were the rivals for Pedro Romero." She refers to the "Duchess of Osuna, formerly the great rival of the celebrated Duchess of Alba in profligacy and profusion," but at least stated that, "however they may have indulged themselves, they never wantonly violated decency in their conversation or deportment."

Her story of the burning of the Alba palace is particularly interesting as an indication of the extent to which its owner suffered through persecution from spiteful and powerful enemies. This palace, known as the Palacio de Buenavista, still exists in the Calle de Alcalá at Madrid, and is now used by the government as a War Office. The land was bought in 1769 by the Duke of Alba for over four million reals. "The Alba palace," states Lady Holland, "situated by the Prado in the most commanding situation, was built by the late Duchess's

grandfather. The plan was magnificent; she almost finished its execution when a fire broke out and destroyed much of the work. However, not discouraged by the accident, she pursued the plan, and the palace was nearly ready for her reception when another fire, more violent and destructive than the former, destroyed the labour of years. Every search was made among the workmen to ascertain how the disaster was occasioned, but the vigilance of enquiry was eluded and enough was discovered to convince that a further attempt to finish the noble edifice would end in a similar disappointment, the train being laid by a high and jealous power."

The following amusing anecdote is considered by Von Loga as worthy of quotation: "The Duchess D * * *, young, beautiful, witty and an immensely rich widow, had the misfortune as a result of certain court intrigues to lose the favor of the Queen. The sense of injury which the Duchess felt confined itself for a long time to a noble defense, but finally the gaiety of her character often led her to pleasantries which were not without danger for her. Knowing the Queen's custom of having brought from Paris almost all her finery, she employed a faithful and adroit agent to procure at any price the same styles, the same materials, the same jewels that the

furnishers of the Queen had orders to forward to Madrid. He sent on his cases several days before the Queen's employees were ready to make their shipments. The Duchess then had nothing more to do than to dress her maids and give them orders to show themselves in all public places, at the Prado, at the theatre, etc. The war was just so much the more animated as the Duchess, young, pretty and perfectly agreeable, obtained in this field all the advantages and all the success she wished. Twice an unknown hand burnt her palace. She had the damages caused by the fire restored; and for the third time, when her palace was entirely reconstructed and furnished, gave a grand fête, which was brought to a close earlier than usual. 'Withdraw,' she said to her guests, 'I do not at all wish to leave to others the pleasure of burning my palace. I will take charge myself of that task.' And in fact, she had it set on fire."

The friendship of Goya with the Duchess of Alba was an intimate one. He produced at least seven portraits of her, certain of which, like the present painting, have been considered by many indicative of the closeness of their relations. In one famous portrait in the collection of the Marquis de la Romana at Madrid, he depicted himself beside his patrician

friend. Reminiscences of her striking and piquant type are found in many of the artist's works. Von Loga, who does not give great importance to the romantic stories associating her name with that of the painter, calls attention to the fact that Goya, at the period of their friendship, was nearly fifty years old and partially deaf. It is established, however, that early in 1793, when the Duchess was banished from the court, Goya accompanied her into exile. According to Lady Holland, the only favor allowed the disgraced noblewoman was the choice from among her estates of a place of banishment. She chose Sanlúcar de Barrameda in Andalusia. Lefort, who brought to light the royal order dated January, 1793, which gave Goya a leave of absence on account of his health, recounts the incident: "A frequenter of the salons of the Duchesses of Alba and of Benavente, who disputed with María Louisa the scepter of fashion and pleasure, Goya interested himself in their rivalries and took part in their quarrels. He took sides first with one, then with the other, and finally became the avowed champion of the beautiful Duchess of Alba, then in open rivalry with the Queen herself. The artist, whose biting verve no longer spared anyone, overwhelmed with his sarcasms the enemies of his dear Duchess until the day when, upon order of the

offended María Louisa, she, an exile from the Court, and he, on a two months' leave of absence for health, were obliged to take the road for Andalusia and Sanlúcar de Barrameda, where the Duchess possessed a palace."

The exact duration of Goya's visit to Andalusia is not known. Matheron gives it as two years, but other biographers consider that his stay was of much less duration. At any rate, the Duchess was pardoned and allowed to re-enter Madrid shortly after the re-establishment of the painter in the capital. The greater number of the portraits which Goya painted of her date from about this period of exile or the years immediately following. The resemblance of the heads of the *Maja Desnuda* and the *Maja Vestida* to the Duchess has undoubtedly been the principal cause of the legend that she posed for these figures. It is unsupported by any evidence. It is not impossible that Goya's model presented that combination so unhappily familiar to artists of a beautiful body with a commonplace head; to have remedied this lack of facial charm, Goya may have introduced into the features either consciously or unconsciously some traces of the type of the Duchess, whom he had painted so often and whose features he knew so well. At any rate, it may be safely assumed that

she did not pose for the pictures. Stokes, who writes quite fully of the possible identity of the model of these paintings, wisely concludes: "The identity of the *Majas* must therefore remain a secret which future biographers are not likely to unravel." He tells of Baudelaire's great interest in these pictures. The poet, who accepted the popular story, saw at Paris in 1859 what must have been two copies of the *Maja Desnuda* and the *Maja Vestida*. On May 14, 1859, he wrote an amusing letter to a friend: ". . . if you are an angel go and flatter a person named Moreau, picture dealer, Rue Lafitte, Hôtel Lafitte (I intend to court him on account of a study I am preparing upon Spanish painting), and try to obtain from this man permission to take a photograph of the Duchess of Alba (absolutely Goya and absolutely authentic). The replicas (life size) are in Spain, where Gautier has seen them. In one frame she is represented in national costume, in the other she is nude in the same position on her back. The triviality of the pose adds to the charm of the pictures. If I ever used your slang, I might say that the Duchess is a bizarre woman with a wicked look."

Certain of Goya's etchings are generally accepted as an indication that the painter and the

Duchess finally became estranged. Plate 61 of the *Caprichos* represents an elegant young woman, her head adorned with butterfly wings. She flies through the air carried by a group of sorcerers. Goya left certain manuscripts commenting on his etchings, the comments being generally enigmatic. Of this etching he wrote: "The group of sorcerers who serve as a support for our elegant lady are more for ornament than real use. Some heads are so charged with inflammable gas that they have no need for balloons or sorcerers in order to fly away." In another manuscript attributed to Goya it is definitely stated that the etching refers to the Duchess. On a drawing for one of the unpublished etchings of the *Caprichos*, which is also considered to refer to her, is written in Goya's hand: "A dream of falsehood and inconstancy." Although the friendship of the painter and the Duchess thus came to an end, it was of some years' duration and was undoubtedly of much more importance in their lives than a passing caprice. It has resulted in their names being forever inseparably linked; whatever opinion a biographer may hold of their relation, it is impossible to write any fairly complete life of one without mention of the other.

The Duchess did not long survive her return to Madrid. She died on July 25, 1802, some six years after the death of her husband. "She died last summer," writes Lady Holland, "supposed to have been poisoned: her physician and some confidential attendants are imprisoned and her estates sequestered during their trial, but by whom and for what reason the dose was administered, remains as yet unknown." Sir William Stirling-Maxwell also states that the physician was suspected of poisoning his patron, but declares that the doctor does not seem to have been guilty and that he got off through the interest of Godoy. The Duchess was buried in the cemetery of San Isidro at Madrid. She died without issue and with her death one of the main lines of the Alvarez de Toledo family came to an end. The title and estates passed to Don Carlos Miguel Fitzjames Stuart y Silva, seventh duke of Berwick and Liria, the title now used by the family being Berwick and Alba.

The death of the unfortunate Duchess was followed by a period of confusion resulting from difficulties as to the settlement of her estate. "Most of the effects of the late Duchess of Alba," writes Lady Holland, "were seized by the Queen, Prince, and even King, on the day after her death, engaging to pay for them the price at which they should be valued. One of

her estates, bought by ye Prince of the Peace [Godoy], taken possession of, but not paid for on account of the law-suits about her will; sold to the King afterward, and the purchase money received, without having to this day satisfied the original proprietors." One of the greatest objects of contention was the valuable collection of pictures which had descended in the family through many generations. It had been notably enriched by the addition of the bulk of the magnificent collection of the celebrated Count-Duke of Olivares. The Alba pictures were several hundred in number at the time of the Duchess's death, and included such masterpieces as the famous *Venus and Cupid*, by Velázquez, now in the National Gallery in London; *The Education of Love*, by Correggio; and the *Madonna of the House of Alba*, by Raphael, now in the Hermitage at Petrograd. Passavant, in his work on Raphael, relates a tradition regarding this picture. According to his account, the Duchess, after having been cured of grave illness, presented the Raphael and a copy of it to her physician. It was this same physician who was afterward imprisoned under suspicion of having poisoned his patron. Released through the influence of Godoy, he presented the copy of the work to the Prince of Peace and sold the original to Count Burke, through whom

it finally passed to Russia. It appears true, however, that the original picture was sold to Godoy by order of the King during the lawsuits which complicated the settlement of the estate, and at the sale of Godoy's effects it passed out of Spain. The lawsuits regarding the pictures were between the Duke of Berwick and Alba and other heirs and were terminated by an agreement by which the heirs consented to give thirty-two of the best pictures of the collection to the Duke. The *Catálogo de la Colección de Pinturas del Excmo. Sr. Duque de Berwick y de Alba*, prepared by Don Angel M. de Barcia at the request of the mother of the present Duke, Doña Maria del Rosario Falcó y Osorio, ninth Duchess of Berwick and sixteenth of Alba, states that this obligation does not appear to have been very faithfully fulfilled, for only a half dozen of the best pictures of the collection passed to the possession of the Duke; others were family portraits and pictures in themselves good, but of second order. The greater part of the magnificent collection was forever dispersed.

The portrait of the Duchess of Alba in the collection of The Hispanic Society of America is dated 1797 and appears, therefore, to have been painted considerably after the artist's return from Sanlúcar. The Duchess was then thirty-five years of age, the

painter fifty-one. It is the largest portrait which the artist painted of his distinguished patron. Only two other full-length, life-size portraits of her by Goya are known. One is the property of the present Duke of Berwick and Alba, and hangs in the Liria palace at Madrid. A replica of it, formerly in the Medici collection at Naples, is now owned in England. The portrait in the Liria palace shows the Duchess dressed in white and wearing a red sash. She points with one hand toward an inscription painted upon the canvas at the left of the picture near her feet. The catalogue of the paintings of the Duke of Berwick and Alba gives the following note: "Above the dog, a large inscription, carefully executed with such singular mastery that it is not noticeable even on close inspection, states: 'A la Duquesa de Alba, Francisco de Goya, 1795.' The inscription proves that this portrait, not greatly impressive, but admirable for its character and subtlety of tone, was a gift made to the Duchess by the painter and at the same time reveals the intention of the artist, who desired that the lady should be indicating the dedication. It is known that this Duchess was a great friend of Goya, whom she treated with a certain intimacy, regarding which certain writers, particularly foreigners, have invented more or less extravagant anecdotes. Goya

made several portraits of her. This picture, and that which was at Paris, also full-length, with a black dress and mantilla, are the principal ones. A letter of Goya to his friend Zapater, written at Madrid and dated as a joke at London, owned today by the Marquis de Casa-Torres and already published, although not very faithfully, states:

“‘Londres 2 de Agosto de 1800. . . . Maste balia benirme á ayudar á pintar á la de Alba, que ayer seme metio en el estudio á que la pintase la cara, y se salió con ello; por cierto que me gusta mas que pintar en lienzo, que tambien la he de retratar de cuerpo entero y bendrá apenas acabe yo un borron del Duque de la Alcudia á caballo. . . .’

The portrait mentioned in this letter is without doubt that in which the Duchess is shown full-length, dressed as a *maja*; a portrait that, after belonging to the Goyena collection, was owned at Paris by the dealer Kramer and was recently acquired for The Hispanic Society of America.” Von Loga also notes the possibility that this portrait in black is that to which reference is made in Goya’s letter. The picture is frequently mentioned in books dealing with the life and art of Goya. Lafond, who saw it at Paris, spoke of it as a portrait of “a superb air.” Stokes

writes of the portrait: "A whole-length in black silk and mantilla is artistically the most attractive of the series and is clearly the result of several studies."

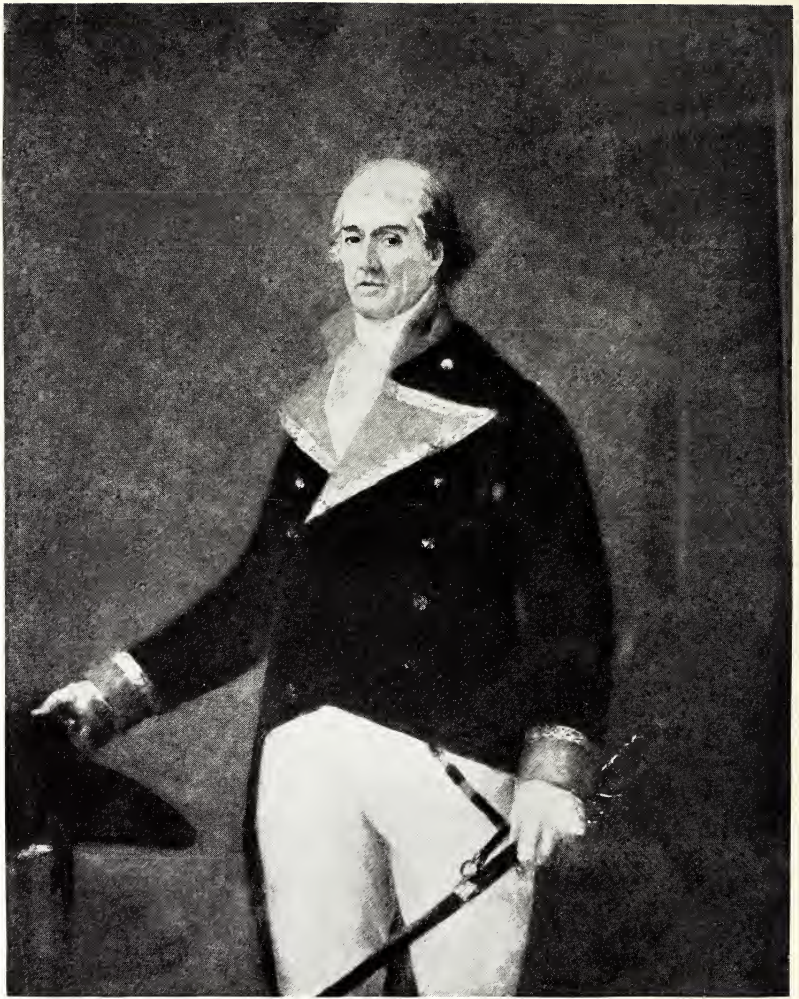
The picture was once the property of King Louis Philippe and for a time hung in the Louvre, when a collection of paintings owned by the French monarch was shown there. This collection became celebrated under the name of the Galerie Espagnole. It was formed for Louis Philippe by M. le Baron Taylor and the painter A. Dauzat, who when a youth at Bordeaux had known Goya. These two agents proceeded to Spain to collect pictures after successive revolutions had resulted, in 1836, in the suppression of various religious orders and the consequent dispersal of the effects of these ecclesiastical bodies. The mission of the collectors was highly successful, for they assembled one of the finest groups of Spanish pictures ever brought together. In 1838 the collection of four hundred and forty-two pictures, including eight by Goya, was placed in the Louvre, where it remained until after the death of Louis Philippe in exile. It was finally obtained by the heirs of the king and sold in 1853 at auction at London by Christie and Manson, the sale bringing the ridiculous sum of £4497. This portrait of the Duchess of Alba was No. 103 of the Galerie Espag-

nole and No. 444 of the catalogue of the London sale. Sir William Stirling-Maxwell, in his *Annals of the Artists of Spain*, published in 1848, wrote of it: "The Louvre has a good full-length portrait of the famous Duchess of Alba, attired in a black lace national dress of Andalusia, from whence we learn that the rouge of Castilian high life long survived the ridicule of Madame d'Aulnoy." After the sale of the collection of King Louis Philippe the picture passed to M. P. Sohège, of Paris. It figured for a time in the Irureta Goyena collection in Seville. It was obtained for The Hispanic Society through Gimpel and Wildenstein, of Paris. The portrait is undoubtedly an excellent likeness, the essential characteristics of the face being the same as in all other portraits which Goya painted of the Duchess.

The subject is represented as standing and turned slightly toward the right. Her left hand rests on her hip; with her right hand she points to the ground, where the name Goya is written. She wears an elaborate black skirt and an orange waist, which is draped, as is her head, in a black mantilla. About her waist is a red sash ornamented with gold fringe. Gold-embroidered white slippers with white stockings and a hair ornament in yellow and white complete her costume. On the index and middle finger of her left

hand are two large rings, on which are inscribed respectively *Alba* and *Goya*. A conventional landscape showing a river with a fringe of trees and a dark gray sky complete the composition. Signed below: *Goya 1797*. On canvas—2.10 x 1.47.

DON ALBERTO FORASTER



DON ALBERTO FORASTER.
By Francisco Goya y Lucientes.

A PORTRAIT OF DON ALBERTO FORASTER,
BY FRANCISCO GOYA Y LUCIENTES.

This is the larger of two portraits which Goya painted of Don Alberto Foraster. The other exists at Madrid in the collection of Don Javier Millán. It is a head and bust portrait measuring 0.49 x 0.37. The head is shown in the same position as in the painting belonging to The Hispanic Society of America, and the uniform in both pictures is identical. The Madrid portrait has been photographed by Moreno and reproduced in several books on Goya. It is mentioned in various catalogues of Goya's work under the title *Don Antonio Foraster*.

A life-size, three-quarter-length portrait. The subject is represented as standing and turned slightly to the left. His right hand holds his black military hat, his left his sword. The coat is of black with large revers and cuffs of red ornamented with gold braid. The trousers and gloves are of dull yellow, the background of a deep olive brown. Obtained through M. Sedelmeyer, of Paris. Signed below and to the right: *Alberto Foraster por Goya 1804*. On canvas—132 x 104.

A SKETCH FOR *ESCENAS DEL 3 DE MAYO*
DE 1808



SKETCH FOR *Escenas del 3 de Mayo de 1808*
By Francisco Goya y Lucientes

A SKETCH FOR *ESCENAS DEL 3 DE MAYO DE 1808* (SCENES OF MAY 3, 1808), BY FRANCISCO GOYA Y LUCIENTES

This is a sketch for one of the most celebrated of the painter's pictures, *Escenas del 3 de Mayo de 1808*, included with its companion piece, *Episodio de la Invasión Francesa en 1808* (*Episode of the French Invasion of 1808*) in the collection of the Museo del Prado at Madrid. These two pictures are Goya's greatest achievement as a historical painter, and rank among the most notable works of their order ever produced. They present a vivid pictorial record of the hideous scenes which the artist witnessed at the time of the French invasion of Spain during the Peninsula War. In the *Escenas del 3 de Mayo de 1808*, a group of Madrid citizens, huddled together in horror at their fate, are about to be executed by troops of Murat, who, standing in file with muskets at their shoulders, are ready to fire. Many of the condemned are upon their knees, some cover their faces with their hands to shut out the sight of the levelled guns; a man in the center of the group raises his arms as if in an abandonment of terror. The

grisly scene, which takes place before dawn, is but feebly illuminated by a large lantern. The *Episodio de la Invasión Francesa en 1808* shows a fierce fight in the main plaza of Madrid, the Puerta del Sol, between the Mamelukes of the French Imperial Guard and Madrid citizens. The canvas is a tangle of fighting men and plunging horses. The extraordinary power and spirit of the two pictures, the truth of movement of the figures, the mastery with which Goya conveys to the spectator his vivid impression of tenseness and horror has been rarely approached and never surpassed. Both canvases are large, measuring 2.66 by 3.45 metres. They were produced in 1808 or 1809, and this sketch may be assigned to the same period. The Prado catalogue gives the following note on the *Escenas del 3 de Mayo de 1808*: "The invaders, not content with the blood spilled during the night (of the second of May), still continued the following morning, shooting some of those arrested the evening before, for whose execution they chose the grounds of the house of Prince Pio." *Historia del Levantamiento, Guerra y Revolución de España*, by the Count de Toreno. A sketch for the *Episodio de la Invasión Francesa en 1808*, corresponding to this sketch for the *Escenas del 3 de Mayo de 1808* is owned at Madrid by the Duchess of Villahermosa.

A comparison between the composition of the *Escenas del 3 de Mayo de 1808* and *The Execution of Maximilian*, by Manet, is of interest.

The composition of the sketch for *Escenas del 3 de Mayo de 1808* is identical with that of the larger work as already described. The file of soldiers, who are placed at the right of the picture, are painted in obscure tones of brown and gray. The condemned people are grouped at the left. The central figure of this group, in a white shirt and yellow pantaloons, forms the principal light note in the composition. The sky is blue-black. In the background is a group of buildings in obscure color. The general tone of the picture is a warm and luminous brown relieved by touches of yellow ochre and black. From the collection of the late Francis Lathrop. On canvas—0.47 x 0.60.

SEVENTY DRAWINGS IN SEPIA



SEVENTY DRAWINGS IN SEPIA, BY FRANCISCO GOYA Y LUCIENTES

During the last years of his life, passed at Bordeaux, Goya's health and eyesight were so enfeebled through old age that he painted but a small number of pictures. Nevertheless, the restless energy and indomitable spirit which had always been so strongly characteristic of him still controlled his failing physical powers and allowed him no repose. "Goya does not know what he wants, or what he wishes for," wrote his friend Leandro Moratín, the poet, on April 24, 1825. "I advise him to remain at peace until his 'leave' expires. He likes the town, the country, the climate, the food, the independence and tranquillity he has enjoyed since his arrival. He has not had to suffer from any of the annoyances which troubled him before. Yet at some moments, he has the idea that there is much for him to do at Madrid. If we left him alone, he would take to the road on a stubborn mule with his cloak, his mantle, his stirrups, his bottle and his wallet." On October 7, 1825, Moratín wrote another letter, giving a somewhat humorous but entirely sympathetic view of the fiery old painter:

“Goya maintains that formerly he descended into the arena and sword in hand feared no one . . . in two months, he will be eighty years old.”

Driven then by an unconquered will, by his restless energy, by an unexhausted curiosity and appetite for life, Goya, in his old age, although unable to undertake large pictures, was unceasingly active as an artist. He took up lithography; he painted in miniature and devoted much time to the production of a series of drawings in various mediums that reflected incidents of the daily life of that colony of Spanish exiles among whom he made his home at Bordeaux. Goya lived there with his cousin, Leocardia Weiss, a widow, who assumed charge of his household. Rosaria Weiss, the little daughter of Doña Leocardia, born in 1814, was a great favorite of the old painter. Among his other associates were, besides the poet Moratín, the banker, Juan Bautista Muguiro; José Carnerero; José Alea, the author; Vicente Peleguer; the politician, Manuel Silvela; Pio di Molina; and Pastor, Gurea and O'Daly, who were military men.

According to Lafond, who has written a valuable study of the last days of Goya, the little group of Spanish exiles adopted the custom of meeting in a chocolate shop in the Rue de la Petite-

Taupe, kept by a certain Braullio Poc, a former resident of Zaragoza. There they would sit and discuss the political questions of the day. Lafond describes Leocardia Weiss as turbulence itself, keen for distraction, always moving about and turning the rooms upside down. "Goya is here with his Doña Leocardia," wrote Leandro Moratín on October 23, 1824, "and I notice no great harmony reigning in his household." And again: "Doña Leocardia with her customary dauntlessness quarrels at times and at times makes merry." She dragged the old painter to the four corners of Bordeaux. With Rosaria they attended the popular fairs and travelling circuses that passed through the town. Goya's friendship with his little "god-daughter" or "adopted daughter," as she is spoken of in some letters, was marked by a profound mutual affection. Rosaria appears to have been a very lively and talented child. "La Mariquita speaks French like a paroquet, runs, jumps and amuses herself with the children of her own age," wrote Moratín. Goya had a high opinion of her artistic talent. "This astonishing child," he wrote on December 28, 1824, to Don Joaquin Ferrer at Paris, "wishes to learn miniature painting, and I wish it also, for to paint as she is painting at her age is the greatest phenomenon in the world. She possesses special qual-

ities, as you will see. If you will be kind enough to help me, I want to send her to Paris, but I would like you to consider her as if she were my daughter. I will repay you with my works or my goods. I send you a small sample of her ability. All the professors at Madrid have marvelled at it, particularly the incomparable Martin. If I were not afraid of adding to the weight of my letter, I would send much more."

Rosaria, however, did not study at Paris. She was placed as a pupil of drawing in the establishment of a manufacturer of wall-papers named Vernet, where she worked for two years and then entered the class of the director of the works, the painter Antoine Lacour. The instruction which she received from this poor provincial artist was not to the taste of Goya. A. Dauzats, who during his youth frequented the studio of Lacour, has recalled that Goya, then a feeble old man, after having brought his ward to the class, would occasionally pass among the pupils, examining their studies, and, fuming with irritation, would mutter under his breath, "No es eso," "That's not it." Rosaria Weiss did not fulfill the high hopes of Goya. *La Sylphide*, one of her pictures now in Bordeaux, is both weak and insipid. After the death of her guardian she returned to Madrid,

where she made excellent copies of old masters and was eventually appointed Professor of Drawing to Queen Isabella. In July, 1840, while on her way to the royal palace, she became involved in a street riot. The shock sustained at that time resulted in a fever, from which she died on July 31, 1840, when but twenty-six years of age.

Although an octogenarian, half blind and almost totally deaf, Goya made scores of drawings at Bordeaux. He worked in ink, in sepia or other water color, in red crayon, chalk or pencil, helping his feeble vision by the use of double-lensed glasses and a large magnifier. He drew scenes of the circus, such as a serpent tamer or a thin man exhibited as a "living skeleton," vendors in the market place, ecclesiastics, the execution of a criminal by the guillotine, a widely varied series of impressions of the life of the city. Many of these drawings are marked by humor and reveal a sort of ironic philosophy; some of them reflect in a mild way the caustic and mocking qualities of the *Caprichos*. Their satire, however, is far less biting and without the cruel sting of the celebrated etchings. Lafond has well expressed this: "Goya, less extreme than in his youth, more contemplative, wiser, more master of himself and of his thought, has here in part forsaken the fantastic and the *macabre* so

frequently employed in the *Caprichos*, of which they form, indeed, one of the essential elements. It is true that the times had changed. Like the *Caprichos*, this suite of drawings contains something of everything, of philosophy, of morals, of ecstasy, scenes of popular life and simple incidents found through happy accident."

The greater number of Goya's drawings made during the last few years of his life are undoubtedly memory drawings. Timothy Cole, the celebrated wood engraver, writes: "I was told by a Spanish painter, whose father had known Goya personally, that the great man was wont to declare that he who aspired to the name of artist should be able to reproduce from memory, with brush or pencil, any scene or incident in all its essential features after having once beheld it." This idea is admirably carried out in the Bordeaux drawings. There is no attempt at finish; the artist drives directly at the essentials of the subject; every line is trenchant; the synthesis of the action and of the character once caught, the drawing is left as complete. As a result, all these sketches are remarkable for their vitality; they bear no trace of that uncertainty of touch generally characteristic of those whose eyesight is impaired. Especially is there no trace of that "fussiness,"

to use a studio term, which nearly always marks the work of a craftsman of advanced years. "It is impossible to push a contempt for process further than did Goya," wrote Yriarte. "Even when he drew, it was necessary for him to find a new and original method. Everything was of service to him; he employed black crayon, red chalk, the pen or the brush. This he used as a pencil, by filling it with Chinese ink; he dipped it in his inkwell, squeezing out the ink with his fingers, making use of a blot or an accident in the paper. At times, also, he scratched a dark background with the handle of a brush or a pointed instrument, so as to silhouette upon it a white figure; or, at other times, after having commenced a sketch upon a newspaper or poster, he finished it by dipping his brush in writing ink mixed with Spanish tobacco."

These drawings of his old age were probably made by Goya simply for his own pleasure. Lafond suggests: "Goya marked five dots at random on a piece of paper, or had them marked by someone present. Then he drew a figure, whose head, hands and feet had to pass through these points. The exercise, which used to be much practiced in studios, was known in Spain under the name of *Juego*

de riguitillas. If we examine carefully most of the drawings made by Goya at Bordeaux, we find the five dots." Goya's drawings have been widely scattered. Their number may only be approximately estimated. Many exist which, made before the artist's removal from Madrid, served as studies for etchings. In the Museo del Prado are nearly two hundred drawings, with many studies for the *Caprichos*, *Desastres de la Guerra*, *Tauromaquia* and *Proverbios*. Von Loga, who alone of Goya's biographers has attempted a list of his drawings, states that a hundred were divided after the death of Frederico de Madrazo, of which Mariano Fortuny received fifty-six and Bernardino Montañes thirty-eight, some of the set passing afterward to the collection of Aureliano de Beruete. He considers that these drawings were included, as were the drawings of the Prado and the Biblioteca Nacional, in the three hundred indicated by Matheron as belonging to Manuel Garreta. In 1900 the Marques de Casa Jiménez exhibited thirty-two drawings which were afterward sold.

The seventy drawings comprised in the collection of The Hispanic Society of America are in sepia, use having been made of both pen and brush. A few

suggest that a quill of paper dipped in ink has been employed. No. I is clearly a scene of circus life. Nos. II, III and IV also probably record figures in some spectacle. No. V recalls Plate 18 of the *Caprichos*. From the collection of M. R. Foulché-Delbosc, editor of *Revue Hispanique*. On paper—0.15 x 0.10.













































XXIII



















XXXII















XXXIX







XLII



























LV































ETCHINGS BY GOYA IN THE LIBRARY OF
THE HISPANIC SOCIETY OF AMERICA

ETCHINGS BY GOYA
IN THE LIBRARY OF
THE HISPANIC SOCIETY OF AMERICA

The Library of The Hispanic Society of America contains the following editions of the etchings of Goya:

Caprichos de Goya; colección de ochenta estampas grabados al agua fuerte con aguadas de resina por el mismo. Madrid, Calcografía Nacional, 1868. 80 plates.

Treinta y tres estampas que representan diferentes suertes y actitudes del arte de lidiar los Toros, inventados y grabados al agua fuerte en Madrid por Don Francisco de Goya y Lucientes. 33 plates.

These plates, originally issued separately, are bound in a modern cover of red leather inscribed, *Los Toros. Goya.*

This is the first edition of the *Tauromaquia* engraved by Goya about 1815 and almost certainly printed under his direction if not by his own hand. The exact number of sets issued is not known but was certainly very limited. Only a few sets were sold during the life of the artist, the rest of the edition being held by Goya's family and not circulated until after the death of his son Xavier in 1855.

Colección de las diferentes suertes y actitudes del arte de lidiar los toros inventados y grabadas al agua fuerte por Goya. Madrid, 1855. Estampado en la Calcografía de la Imprenta Nacional, 1855. 33 plates.

This is the second edition of the *Tauromaquia*. The portrait of Goya which serves as Plate 1 of the *Caprichos* is printed on the paper cover and on the back of the folio appears the title of the first edition, *Treinta y tres estampas que representan diferentes suertes y actitudes del arte de lidiar los Toros, inventados y grabados al agua fuerte en Madrid por Don Francisco de Goya y Lucientes*. Both the paper and the printing of this edition are inferior to that of the first edition.

La Taureaumachie, recueil de quarante estampes inventées et gravées à l'eau-forte par Don Francisco Goya y Lucientés. Loizelet. Paris [no date]. 40 plates.

This edition was issued about 1870 by Loizelet, of Paris, a dealer in etchings, who purchased the original plates, had them carefully cleaned and issued under the French title as given above. The seven plates of this edition which are not included in earlier editions, were almost all engraved on the reverse of certain of the plates of the series as first published. They were probably rejected by the artist as unsatisfactory for one reason or another, and before their publication by Loizelet were only known through some rare trial proofs.

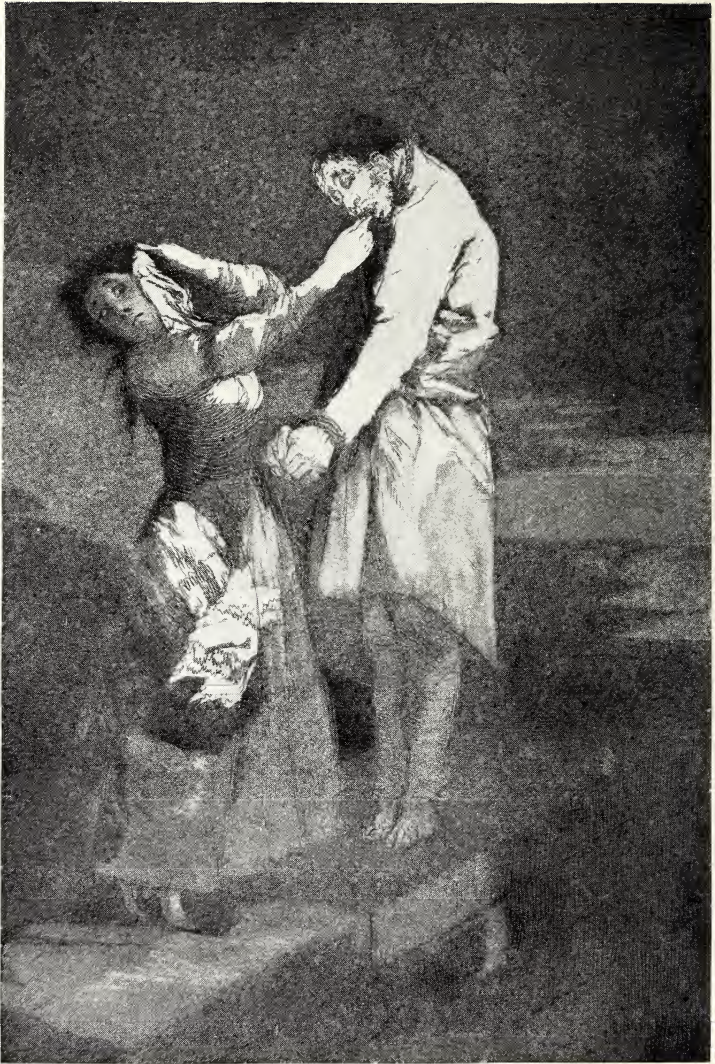
Los Proverbios; colección de diez y ocho láminas inventadas y grabadas al agua fuerte por Don Francisco Goya. Madrid. Publicada la Real Academia de Nobles Artes de San Fernando, Madrid, 1891. 18 plates.

Upon the following seven pages are printed reproductions of typical etchings by Goya. The comments in quotation marks under the three plates Nos. 12, 43 and 61 from the *Caprichos* are those which the artist himself wrote for these etchings.



FRANCISCO GOYA Y LUCIENTES
From the etching by the artist of himself
Plate I of *Caprichos (Caprices)*

"The portrait of Goya serves as a frontispiece to the collected edition of his works. He is represented as a man of about fifty with a quick oblique glance, a large eyelid and a sly, mocking, crow's foot beneath. The chin is curved upward, the upper lip is thin and the lower one pointed and sensual. The face is surrounded by a beard of a description peculiar to natives of southern climates and the head is covered by a hat *à la Bolívar*. The whole physiognomy is that of a man of strongly developed character."—*Théophile Gautier*.



A CAZA DE DIENTES. HUNTING FOR TEETH
Caprichos. No. 12

"The teeth of those who have been hanged are very efficacious in bringing luck; without this ingredient nothing worth while can be done. Is it not pitiful that the common folk believe such foolishness?"



EL SUEÑO DE LA RAZÓN PRODUCE MONSTRUOS. THE SLEEP OF
REASON GIVES BIRTH TO MONSTERS

Caprichos. No. 43

“Imagination without reason produces monstrosities; united with reason it becomes the mother of the arts and the source of marvels.”



VOLAVERUNT. THEY ARE DISAPPEARING
Caprichos. No. 61

"The group of sorcerers who form the support for our elegant lady are more for ornament than real use. Some heads are so full of inflammable gas that they have no need for balloons or sorcerers to fly away."



CARLOS V LANCEANDO UN TORO EN LA PLAZA DE VALLADOLID
Charles V spearing a bull in the plaza of Valladolid
La Tauromaquia (The Art of Bull-Fighting). No. 10



Los Proverbios (The Proverbs). No. 7



ESCAPAN ENTRE LAS LLAMAS, ESCAPING THROUGH THE FLAMES
Los Desastres de la Guerra (The Disasters of War), No. 41



HOUSE IN WHICH GOYA WAS BORN AT FUENDETODOS.
From a Sketch by Rafael Aguado Amal.

A PORTRAIT BUST OF FRANCISCO GOYA,
BY MARIANO BENLLIURE Y GIL

(See Frontispiece)

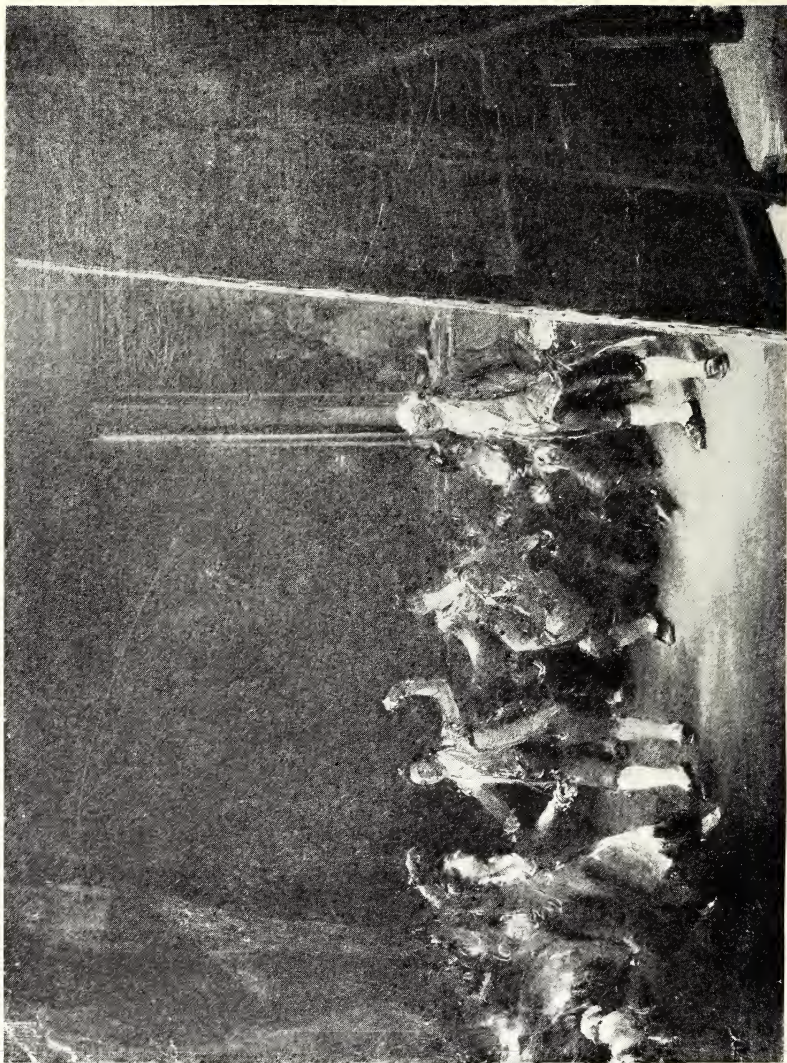
Mariano Benlliure y Gil was born at the Grao of Valencia, September 8, 1862. He is a younger brother of José and Juan Antonio Benlliure, the painters. From his earliest youth he showed great ability for art. As a very young child he modelled small figures in wax, and when but twelve years of age carved in wood a life-size religious group, *Descendimiento de la Cruz* (*Descent from the Cross*). In 1871 he followed his eldest brother to Madrid, where he studied for some years, exhibiting in the Exposition of Fine Arts, in 1876, a wax group, *Cogida de un Picador* (*The Wounding of a Picador*), which attracted very favorable attention, as did his equestrian statue of Don Alfonso XII, shown two years later. At seventeen he went to Rome, where he modelled a statue of an acolyte, the title, *Accidente*, being the Italian exclamation, and not, as it is often rendered, *An Accident*. This work was awarded a second medal at the Madrid Exposition of 1884, afterward being acquired by the Duke of Fernán Núñez.

This success was followed by many others. Benlliure has been a prodigious worker and has pro-

duced a large number of important sculptures. His bust of the Valencian painter *Luis Domingo* (1718-67) was awarded the medal of honor at Vienna and the gold medal at Berlin; the statue of the painter *Ribera* and the group in marble, *Al Agua (In the Water)*, a gold medal at Madrid; the statue of the novelist *Trueba* received the medal of honor at Madrid, and the mausoleum of the tenor *Gayarre*, the medal of honor at Paris. From 1904 to 1907 Mariano Benlliure was director of the Spanish Academy in Rome, and is Art Director of the Royal Spanish Mint and of the Royal Establishment for the Printing of Government Paper. He is a member of the Academies of San Luca, Rome; San Fernando, Madrid; San Carlos, Valencia; a corresponding member of the Institut de France; an honorary member of the Academies of Milan and Florence; a chevalier of the Legion of Honor of France; a commendatore of the crown of Italy, and has received grand crosses of the Orders of Alfonso XII, of Isabella the Catholic, of the Order of Military Merit, and of the Red Cross of Spain. Other of his more important statues are: *Doña Barbara de Braganza*, modelled for the entrance of the Palacio de Justicia at Madrid; *Don Diego López de Haro*, in the Plaza Nueva of Bilbao; *Don Alvaro de Bazan*, at Madrid; *El Teniente Ruiz*, in the Plaza del Rey at Madrid; *General Martínez Campos*, in the Paseo de Coches del Retiro, Madrid; *Doña María Cristina, Reina Gobernadora*, before the Museo de Reproducciones at

Madrid; *Velázquez*, in front of the Museo del Prado, Madrid; a decorative work, *El Infierno del Dante*; and finally a statue of *Goya* on the pedestal of which he chiselled the beautiful lines of the figure of the celebrated *Maja* revealed against a background composed of figures adapted from Goya's etchings.

A bust in bronze. Goya is represented as an old man. His head is turned slightly to the right and he looks downward as if in reflection. The likeness is clearly founded on the celebrated portrait of Goya by Vicente López y Portaña painted in the early summer of 1826, when the sitter was over eighty years of age. Signed at the left: *M. Benlliure*. Height—0.59.



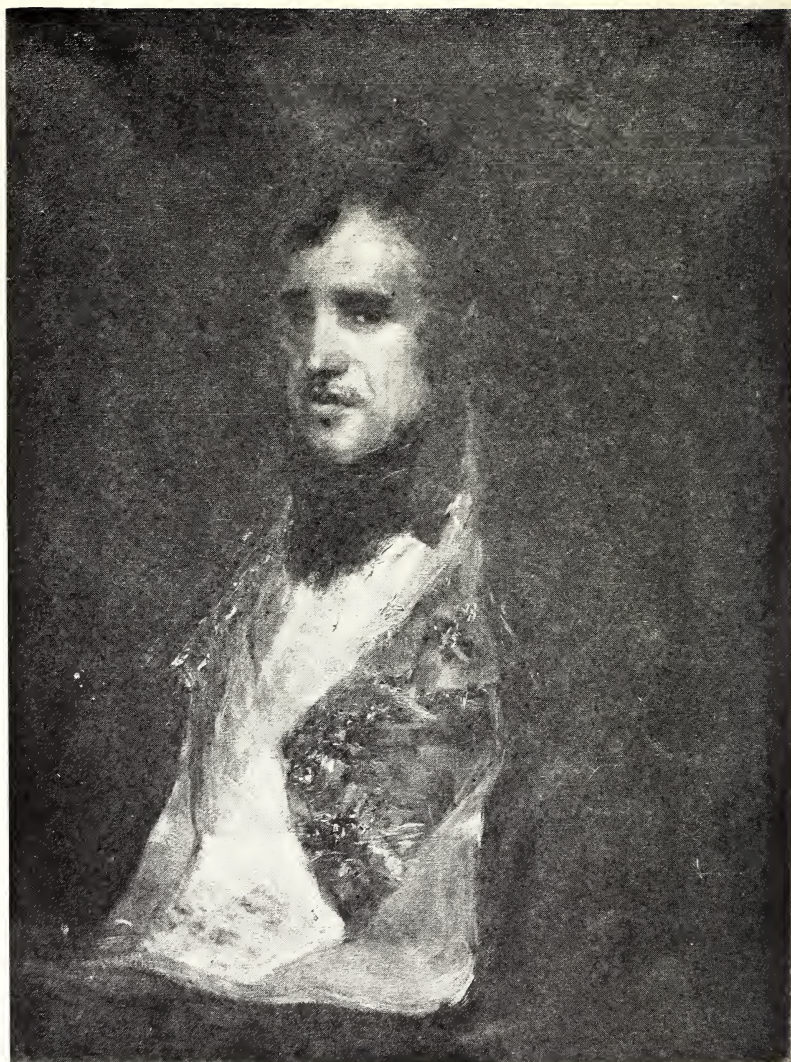
IN THE STUDIO OF GOYA
By Francisco Domingo y Marqués

IN THE STUDIO OF GOYA, BY FRANCISCO DOMINGO Y MARQUÉS

Francisco Domingo y Marqués was born at Valencia, March 12, 1842. He studied in the Academy of San Carlos at his native town and with the painter Rafael Montesinos y Ramiro. In 1867 he exhibited for the first time, showing a composition recording an historical incident. Shortly after he obtained considerable success with certain genre pictures. The Spanish Government granted him a scholarship at Rome in 1868, where he painted *El Ultimo Día de Sagunto* (*The Last Day of Sagunto*), purchased by the Valencian Museum. On his return to Spain he painted many portraits, among them that of Ruíz Zorrilla for the municipality of Valencia; certain historical compositions, such as *Columbus at Barcelona*, for the palace of the Senate, and various decorative compositions for the Dukes of Bailén and of Fernán Núñez. Establishing himself at Paris in 1875, he painted portraits and genre pictures, the latter showing the influence of Fortuny and Meissonier. Among his best known portraits is one of His Majesty Don Alphonso XIII as a child. His pictures are included in the collections of many museums.

Goya is shown standing in the middle of a large studio before a canvas which is turned with

its back toward the spectator, and occupies about one-third of the area of the picture. He is represented as a man of about seventy. He wears a gray coat with black trousers and white waistcoat and stockings. He carries a palette and brushes. He is turned toward the left of the picture and regards two models, a man and a woman, who are dressed in country costumes and are dancing. The woman wears a rose petticoat and a blue waist. The man is in gray with a yellow waistcoat and red sash. Behind these figures are shown two musicians seated and playing, with two ladies sitting near by. At the extreme left is a divan, on which are seated three other spectators of the dance. The figures in the background are painted principally with black, white and yellow. They are relieved against the back wall of the studio, which is dark in tone and decorated with two large pictures, one of which is an equestrian portrait, the other a figure composition. Signed below to the right: *Domingo*. On canvas—0.68 x 0.52.



COPY OF GOYA'S PORTRAIT OF PEDRO MOCARTE
By Mariano Fortuny

A COPY OF GOYA'S PORTRAIT OF PEDRO MOCARTE, BY MARIANO FORTUNY

Mariano José María Bernardo Fortuny was born at Reus, in Tarragona, June 11, 1838. He was the son of poor parents, his father being a carpenter. He received an education in the primary school of his native town and obtained at least an elementary art training in a drawing class established at Reus by Domingo Soberano. At an early age Fortuny was left an orphan and came under the guardianship of his grandfather, who, though a joiner by trade, travelled from town to town with a collection of wax figures which he exhibited. Fortuny, endowed from earliest childhood with extraordinary manual dexterity, showed great cleverness in the modelling and painting of these figures. In 1852, when fourteen years of age, he went with his grandfather to Barcelona, where he hoped to obtain means for an art education.

Through the influence of the sculptor Talarn he secured a pension amounting to one hundred and sixty reals a month and his tuition fees in the Barcelona Academy of Fine Arts, where he entered the studio of Claudio Lorenzale. His brilliant gifts at once made themselves manifest. In March, 1857, after competition with other students, he was

unanimously awarded a scholarship at Rome. Here he fulfilled the obligations imposed on him by the terms of the pension, copying Raphael and other old masters, and producing a considerable number of original works. Early in 1860 he was summoned to Barcelona by the authorities of the city, who commissioned him to go to Africa and paint a series of pictures representing the principal incidents of the war then being waged by Spain against Morocco. Although this expedition was comparatively brief, it exercised a great influence upon the painter's life and art. He fell under the spell of the brilliant light and color of north Africa and brought every resource of his vivacious and supple technique to the task of recording the kaleidoscopic scenes of Oriental life which he witnessed. This love of light, of opulent color, of movement, of sparkling and brilliant effect, remained characteristic of Fortuny's art until his death. He produced during the expedition a large number of sketches, many of which served later in the composition of more pretentious pictures. The return to Barcelona was made via Madrid, where he visited the Prado and met Federico de Madrazo, then director of the Royal Museum.

After a brief visit to Paris, devoted largely to the study of certain of the battle pieces in French national collections, he proceeded to Rome and commenced for the city of Barcelona an immense canvas, *The Storming of the Moroccan Camp* by

Spanish Troops, February 4, 1860. This huge work, more than fifteen meters long, occupied much of the time of the artist during the next few years, but remained unfinished at his death. It now adorns the Casa de la Diputación at Barcelona. Fortuny was a rapid and incessant worker. Besides his battle picture he produced a remarkable series of paintings in oil and water color which, after a few years, brought as their reward international fame. Visits to Madrid and Paris in 1867 and 1868 still further extended his reputation and acquaintance. Shortly after this time he married Doña Cecilia de Madrazo, daughter of Federico de Madrazo. His pictures were eagerly sought for by collectors and museums. His life became a series of triumphs. He turned easily from oil to water color, and as an etcher obtained results as distinguished as those which he produced with his brush.

In 1870 he commenced at Rome, and finished at Paris, *La Vicaría* (*The Vicarage*), or, as it is generally called in English, *The Spanish Marriage*, possibly his most famous picture. Exhibited at Paris, it placed him at once among the most celebrated artists of Europe. *La Vicaría* is a characteristic work of the master and also an excellent example of the prevailing taste in pictures during the period in which it was painted. In an immense and picturesque sacristy a brilliant wedding party in eighteenth-century costume is shown signing documents relating to the marriage. A priest supervises the ceremony.

At one side a group of toreadors, sitting in careless ease, look on with an air of rather insolent indifference. The figures are worked with jewel-like fineness, color and brilliancy. Despite the remarkable drawing and the truth of the types, the over-decoration of the accessories and the too-adroitly devised grouping result in an effect that is more theatrical than natural. "A sketch of Goya retouched by Meissonier," wrote Gautier of this picture. Meissonier, indeed, did Fortuny the honor of posing for one of the figures in the composition. The famous *La Elección de Modelo* (*The Choosing of the Model*), a masterpiece of rococo artifice, is another canvas of the same order, while the *Fantasia Arabe* (*Arab Fantasy*), in which a number of Moroccan warriors are shown in a mad dance, is an excellent example of the one other class of subject, Moroccan life and customs, to which the artist devoted his talent. From 1870 to 1872 Fortuny lived at Granada, breaking his stay there by two excursions to Africa. In 1874 he returned to Rome. On November 21st of that year, when only thirty-six years old and at the height of splendid powers and success, he died somewhat suddenly from an attack of malarial fever contracted when painting outdoors at Naples and Portici.

Endowed with great gifts which found their most natural expression in dexterities of craftsmanship, Fortuny's works are more remarkable for the unapproachable vivacity and brilliance of their tech-

nique than for subtle and profound qualities. He was a master of color, his works glitter with harmonies that recall the tones and patterns of a Persian carpet. He had a clear understanding of effects of light, knew Spanish national types, and could render them well. These qualities would have been of service had he cared to produce pictures of his own country, marked by the intense realism which has been the chief characteristic of Spanish art in its greatest epochs. His life as a painter, however, was passed almost entirely outside of Spain. He himself was a cosmopolitan; he chose motives with regard for the opportunity they afforded for technical display, and unfortunately, much of his work reflected the taste for bric-à-brac and rococo artificiality that marked the period in which he lived. But through his technique he is related to the national school of his native country; the fluency, the abandon, the brilliancy of his style are thoroughly Spanish. His manner of painting is manifestly founded on that of Goya. The audacity and vigor of his attack, the staccato quality of his touch in applying pigment to canvas, recall the method employed, especially in smaller works, by the great Aragonese master. The admiration and understanding with which Fortuny regarded the art of Goya is evidenced in the copy which he made of Goya's portrait of Mocarte. Fortuny painted the copy with gusto: he was evidently in sympathy with the style of the older master. There is no trace of niggling, so common in a copy. The

resemblance between the methods of the two artists is clearly shown in the felicity with which Fortuny reproduced Goya's peculiarly individual manner of painting the embroideries of the toreador's jacket.

Don Pedro Mocarte was a singer in the cathedral of Toledo and an intimate friend of Goya. The singer is shown in the costume of a *torero*. It is not known whether he was painted in this costume because he was an admirer of the sport of bull-fighting or because the costume gave opportunity for picturesque effect. The original picture was listed by Yriarte in 1867 as in the collection of Don Luis de Madrazo, of Madrid. At one time it figured in the Edwards collection at Paris, afterward passing to Don Raimundo de Madrazo, from whom it was acquired by its present owner, Mr. Archer M. Huntington, President of The Hispanic Society of America, in whose private collection it now hangs. The copy by Fortuny was obtained for The Hispanic Society from Don Raimundo de Madrazo.

A life-size head and bust portrait. The subject is shown turned slightly to the left and regarding the spectator. He wears a white shirt with black neckpiece and toreador's jacket of brownish gray satin with silver embroideries. About his shoulders is a *capa* or bull-fighter's cloak of a dark reddish color, lined with satin of a brownish pink. The background is almost black. Signed below to the right: *Fortuny*. On canvas—0.76 x 0.56.

VICTIMS OF WAR, AND A CARNIVAL SCENE,
BY EUGENIO LUCAS

Eugenio Lucas was born at Madrid in 1824. He studied painting at the Academy of San Fernando at Madrid and in 1849 exhibited a number of landscapes in an exhibition held under the auspices of that institution. In 1855 he was represented in the Universal Exhibition at Paris by two pictures, *A Bull-Fight at Madrid* and *An Episode of the Revolution of 1854 in the Puerta del Sol*. With the French artist Philastre, he decorated with fresco, in the style of the Renaissance, the ceiling of the Teatro de la Opera at Madrid. "In four great medallions," writes Ossorio of this work, "are painted mythological scenes showing life-size figures. The first represents the Arts with their attributes: the second, the Dance directed by Terpsicore: the third, Lyric Poetry presided over by Erato, who is encouraging the Virtues and banishing the Vices; in the fourth Euterpe is seen conducting a concert. In some circular forms are half-length portraits of Moratín, Bellini, Velázquez, Calderón and Fernando de Herrera. Lucas was an artist of abundant talent and considerable technical attainment. He appears to have lacked, however, a personality of sufficient strength to have enabled him to produce works in a single manner distinctly

his own and representative of a personal point of view. He spent much of his time in making imitations of the paintings of old masters, working, according to Lafond, under the constant pressure of necessity. Lafond wrote: "Lucas reproduced Breughel, Teniers, Wouwermann, Watteau, as well as the painter of *Las Meninas*, and brushed in easily in an afternoon a copy or an imitation, more or less exact, of these masters, that was then exchanged during the day for two or three dollars in the cafés or hotels of Madrid." The artist died at Madrid, September 11, 1870.

Eugenio Lucas is then chiefly remembered as a result of his remarkable facility in imitating works of the great painters of past epochs. His productions after these artists were distinctly imitations, not merely pictures influenced by their style; he chose subjects similar to the subjects of the man he sought to copy and painted them with slavish imitation of every trick of technique of the original artist. He was particularly successful in imitation of the smaller pictures of Goya. He succeeded so admirably in reproducing the spontaneity of Goya's brush-stroke, the very spirit of the work of the great Aragonese master, that it is often difficult to tell a Lucas, when painted at the artist's best, from a Goya. As a whole, however, Lucas is heavier than Goya, his manner is less varied, the figures and compositions of his pictures are less solidly constructed than in the works of the painter he imitated. He also had a tendency

to exaggerate the manner and method which he copied from his model, so that his pictures have often a slight air of caricature. A list of titles of his paintings would read much like a list of Goya paintings. A few are: *Two Bandits Kneeling Before the Head of a Comrade Nailed to a Post*, *A Temptation*, *An Exorcism*, *Witches with Children*, *Masqueraders*, *Drunkards*, *A Young Girl and an Old Woman*, *A Miser*, *Gallantries of the Seventeenth and Eighteenth Centuries*.

Aureliano de Beruete y Moret, in his work on Velázquez, refers to Lucas as "The clever *pasticheur* of the sketches and even of the paintings of Goya, Eugenio Lucas, whose works are attributed to Goya in many collections and even museums." He adds that Lucas "tried also to imitate Velázquez, but these badly designed imitations, verging on caricature, have deceived nobody." Lafond is less severe: "His painting, frank, free, all vivacity, energy and daring, full of tempest, traversed by flashes of lightning, executed with furious strokes of the brush, is stupefying in its audacity and surety. . . . His sketches, bold to the point of recklessness, are usually improvised with a palette knife. When seen near by, they are generally only a chaos of hard tones, but from a little distance everything harmonizes, is explained and takes form. The personages which these sketches include are extremely rudimentary and summary in treatment, with violently illuminated visages and big round eyes like lotto discs, which recall perhaps too

much those of Polichinelle. Nevertheless they live, are well in their place and in accord with the atmosphere in which they move. His tempestuous skies, full of menacing clouds ready to burst in cascades of rain or hail, attain at times the pathetic. The canvases render marvellously the landscapes of La Mancha and of Castile, which have not changed at all since Velásquez, with their desolate, tottering ruins; their yellow and discolored barrens; their arid and monotonous plains." Today the pictures of Lucas are selling upon their own merits. "The merchants and the antiquity dealers," states Lafond, "who disdained the productions of Lucas during his life, search for them now, too often, it is true, to sell them under the name of Goya. But in the Peninsula the works of Lucas have no longer need of this false passport and circulate under their true name. The wisest collectors have no fear of making a place for them in their collections. If Eugenio Lucas were not an artist of first rank, if he lacked an elevated enough mentality, a sufficiently personal sentiment to illumine the firmament of art with a new light, if he is nothing more than the attenuated echo of the great masters who had preceded him, of Velázquez, and above all of Goya, he remains, nevertheless, an original artistic character, a painter in the true sense of the word, and that suffices."



VICTIMS OF WAR.
By Eugenio Lucas.

VICTIMS OF WAR

Slightly to the left of the center of the picture, the principal figure, that of a man who has been shot, is bound to a tall post. He wears a white shirt, blue trousers and sash, and white stockings. His eyes are covered with a handkerchief. At his feet to the right crouches a woman dressed in red and green; behind is a figure in white, the hands clasped before the face, as though in terror. To the right and left are bodies of dead men, secured to posts in the same manner as the central figure. The scene takes place at night. The sky is obscure; against it rises the smoke of bonfires. The foreground, littered with the debris of war, is of a rich brown color. Unsigned. On canvas—0.70 x 0.54.



A CARNIVAL SCENE
By Eugenio Lucas.

A CARNIVAL SCENE

A group composed chiefly of men and boys is shown out of doors at night, playing musical instruments and singing. The figures are three-quarter length and revealed against an obscure night sky. The interest is centered on two men, who are placed slightly to the left of the picture. They are playing guitars. One is dressed in a white shirt with a blue sash and blue trousers, and has a red handkerchief bound about his head. The other wears a *capa* of blue and yellow with a large black hat. In the foreground to the right are two boys, one playing a triangle and the other a tambourine. Their clothes reflect the blue and yellow note of the central figures. At the extreme left, in the foreground, a man's figure in deep obscurity serves to accentuate the light which pours in on the principal actors in the scene. In the background is a group of men and women singing; two of them carry wine glasses. Signed below to the left: *E. Lucas*. On metal—0.30 x 0.41.

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